



Kuda kepang Performance Form of the Wahyu Budoyo Studio in Legokkalong, Pekalongan Central Java Indonesia

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ABSTRACT

Performing art has a cultural orientation from the supporting community in conveying values and moral messages which are conveyed implicitly in artistic elements in the form of themes, movements, accompanying music, costumes, make-up, floor patterns, song lyrics, props, lighting, and even the dancers' facial expressions. All elements of the dance form in the *Kuda kepang* dance also have several values that make researchers interested in researching the *Kuda kepang* dance at Sanggar Wahyu Budoyo. The aim of this research is to examine the form of the *Kuda kepang* dance at Sanggar Wahyu Budoyo. The research method used is a qualitative method with an etic and emic approach. By using an ethical and emic approach, the researcher obtained data in the form of the history of the formation of the *Kuda kepang* dance at Sanggar Wahyu Budoyo, interpreting the values contained in the *Kuda kepang* dance at Sanggar Wahyu Budoyo, and the verbal and non-verbal elements of the *Kuda kepang* dance at Sanggar Wahyu Budoyo. Data collection techniques use interviews, observation and documentation. The data validity technique uses source triangulation techniques. Data analysis techniques use data reduction, data presentation, and drawing conclusions.

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1. INTRODUCTION

Traditional art is said to be a form of culture resulting from human creativity in expressing or expressing the value of beauty as a whole through various media which cannot be separated between art and humans themselves in a region (Azman et al, 2023; Badaruddin, 2023; Fusnika et al., 2021). Traditional arts that grow and develop in an area are closely related to the creative form of dance, which has the function of the dance, and there are values contained in it. Traditional arts in Indonesia are divided into several branches, one of which is traditional dance. Traditional dance arts are also categorized into two, namely classical traditional dance arts and folk traditional dance arts (Azman and Badaruddin et al, 2023; Hartono, 2016). The art of traditional folk dance lives and develops over time in areas with the support of communities that still preserve traditional folk dance. The area that still preserves folk dance is Pekalongan Regency.

One of the traditional folk dance arts that grows and develops in Pekalongan Regency is *Kuda kepang*. The *Kuda kepang* show is popular and is still in demand by the people of Pekalongan Regency, this is proven by the great interest of the public in watching the *Kuda kepang* show at every performance. The magical element that is always present in *Kuda kepang* performances is unique and attractive to the audience (Azman et al, 2023). The form of *Kuda kepang* performance is a potential art that is used for purposes in people's lives that are still bound by traditions and customs. Judging from its meaning, *Kuda kepang* comes from the words "Kepang" which means woven and "Kuda" means horse, so it can be concluded that *Kuda kepang* is a dance that is danced using the properties of a woven horse (Putri and Pamardi, 2020).

Kuda kepangs are a form of depiction of the fighting spirit of cavalymen riding horses with the visualization of rhythmic, dynamic and aggressive movements. As stated by Claire Holt in her book entitled Tracing Traces of the Development of Art in Indonesia, translated by Soedarsono in 2000, it is explained that *Kuda kepang* (Kuda: Kuda, Kepang: plaited bamboo), a folk performance performed by men riding horses. Flat cakes made from woven bamboo and then painted (Soedarsono, 2000). The naming of *Kuda kepang* in several regions is different, in West Java it is usually called Kuda Lumping or Ebeg (Lumping: Skin), in Yogyakarta it is called Jathilan and in East Java it is usually called Reyog or Ludruk (Putri and Pamardi, 2020).

Judging from the records of the *Pekalongan* Regency Education and Culture Office in 2021, *Kuda kepang* is one of the arts that is still developing in *Pekalongan* Regency, as evidenced by the existence of several arts associations or folk arts studios that use the *Kuda kepang* Dance as material in their studios. These associations or studios are spread across several sub-districts, namely, *Paninggaran* District, *Doro* District, *Karanganyar* District, *Petungkriyono* District, and *Kajen* District. In each performance, each community or studio in *Pekalongan* Regency has its own characteristics in terms of movements, props, accompaniment, as well as make-up and clothing. One of them is the *Wahyu Budoyo Studio* which is located in Legok kalong Village, *Karanganyar* District, *Pekalongan* Regency (Interview: Mrs. Naeni as Cultural Leader of *Pekalongan* Regency, 5 September 2022).

This is the reason why researchers are interested in choosing *Sanggar Wahyu Budoyo* as a research object. The movements in the *Kuda kepang* dance at *Sanggar Wahyu Budoyo* have a variety of movements which are agalan or gallan movements. The reason for using the gallan movement is because it means the movement of a troop of horsemen fighting the enemy with movements that symbolize the fighting spirit of defending the homeland and mutual cooperation.

Before the development of the *Kuda kepang* dance movement at *Sanggar Wahyu Budoyo*, the movement that was danced was a movement that resembled a horse (jumping) but now it has been developed into a dance movement that is more organized and has clear counting standards according to the accompaniment (Interview: Mr. Suprayitno, 1 September 2022). Judging from the form of the *Kuda kepang* dance movement, *Sanggar Wahyu Budoyo* is unique in its appearance, making researchers want to dig deeper into the information. First, the variety of movements in the horse braid dance which has undergone movement development, as well as floor patterns and movement composition. Second, the accompaniment uses gamelan with gamelan musicians, the majority of whom are teenagers, including sinden or teenage bandleaders who live around *Sanggar Wahyu Budoyo*. Third, *Sanggar Wahyu Budoyo* focuses more on the *Kuda kepang* dance, even though there are other arts that support it when performing a series of performances such as the opening dance and Barongan for interludes.

Another unique thing is that apart from male dancers, at *Sanggar Wahyu Budoyo* there are also female dancers to dance the *Kuda kepang* although more often male dancers are performed. The difference between the form of the *Kuda kepang* dance movement at *Sanggar Wahyu Budoyo* and the form of the *Kuda kepang* dance movement at other studios or associations in *Pekalongan* Regency lies in the dance movements, where at *Sanggar Wahyu Budoyo* the emphasis is more on dance movements that are more patterned and composed (Interview: Mr. Bidin, 3 September 2022). The differences can be seen in the *Genjring Sokoaji* Community in *Sokoyoso* Village, *Pekalongan* Regency, which was researched by (Rachmawati and Hartono, 2019), Paguyuban *Genjring Sokoaji's Kuda kepang* dance movements are identical to theatrical movements, but if you look at the appearance, *Sanggar Wahyu Budoyo* uses dance costumes, but Paguyuban *Genjring Sokoaji* uses personifications such as effeminate or dedemit and makes the *Kuda kepang* dance no longer a performance. main, different from *Sanggar Wahyu Budoyo*.

Based on the existing background, researchers are interested in studying the form of *Kuda kepang* performances at the *Wahyu Budoyo Studio* in *Legok kalong Village*, *Pekalongan* Regency. From the explanation above, the researcher wants to describe the form of the *Wahyu Budoyo Kuda kepang* performance in *Legok kalong Village*, *Pekalongan* Regency. Researchers hope to be able to find out and obtain information about the forms and values in the *Kuda kepang* performance from *Sanggar Wahyu Budoyo*, *Legok kalong Village*, *Pekalongan* Regency.

2. METHODS

Research on the *Wahyu Budoyo Kuda kepang* Performance Form in *Legok kalong Village*, *Pekalongan* Regency was studied using qualitative research methods and an etic and emic approach. Researchers use qualitative methods from (Sugiyono, 2015) by looking at complex, dynamic and meaningful problems, data on social objects is sought using survey, interview and literature study techniques.

Qualitative research methods are methods used to examine the condition of natural (non-experimental) objects where this research is the key instrument, data collection techniques are carried out using triangulation (combination), data analysis is inductive, and research results emphasize meaning rather than generalizations (Sugiyono, 2014). The reason the researcher used qualitative methods in this research was because the problem was not yet clear, complex, holistic, dynamic and full of meaning, so data on the object of the social situation was sought using interview techniques, literature studies and surveys. In addition, researchers aim to understand social situations in depth, finding patterns, hypotheses and theories (Sugiyono, 2015).

3. RESULTS AND DISCUSSION

3.1. History of the *Kuda kepang* Dance Sanggar Wahyu Budoyo

Sanggar Wahyu Budoyo started from a meeting of fellow artists who used to gather and dance the horse braid dance together in 1999. As time went by, they decided to form an official studio in 2000—chaired by Suprayitno. The initial number of personnel in the studio was 10 people, consisting of dancers and composers. Initially, this studio had a mission as a forum for performing arts or preserving culture. The reason is, this studio not only teaches the *Kuda kepang* dance, but also the gamelan which is used as an accompaniment to the dance movements. On March 31 2000, *Sanggar Wahyu Budoyo* applied for an STP and it was always extended every four years (Interview: Budi, 3 September 2022).

Sanggar Wahyu Budoyo now has 35 personnel, consisting of six male dancers, six female dancers, nine dancers, handlers and sinden. The age of *Sanggar Wahyu Budoyo* members ranges from 15 to 60 years. The studio members come not only from Legok kalong Village, but also from Kayugeritan, Sidomukti, and Karang Sari Villages, which are geographically close to Legok kalong (Interview: Bidin, 3 September 2022). The existence of the Wahyu Budoyo Studio has been recognized and ratified by the Pekalongan Regency Education and Culture Office with the status of "Korda Kepang Arts Studio" from April 30 2019 to April 30 2024. One of the things that makes this studio recognized by the government is adequate facilities and infrastructure.

The *Kuda kepang* dance is the main dance that is often performed even though *Sanggar Wahyu Budoyo* has other arts. The *Kuda kepang* dance has fixed movements that have existed since the founding of *Sanggar Wahyu Budoyo*. Initially, the dance movements were limited to unconceptual movements such as worship and slashing. This art also only presents the attraction of trance or body immunity with magical powers. But now, the *Kuda kepang* dance movements at *Sanggar Wahyu Budoyo* have changed with the addition of various movements. The idea for the dance movement was inspired by the *Kuda kepang* dance from East Java and Banyumasan which depicts a troop of brave horsemen - although the choreographer of the dance movement is a native of Pekalongan.

A variety of East Javanese and Banyumasan dance movements were used because from the beginning of the formation of *Sanggar Wahyu Budoyo*, the dancers enjoyed seeing the horse braid dance from these two regions. Finally, the movement variations were used as references and guidelines at *Sanggar Wahyu Budoyo*. According to Bidin, the choreographer, *Sanggar Wahyu Budoyo's Kuda kepang* dance movements, which were inspired by the East Javanese model, can be seen in the dancer's body shape which tends to bend slightly forward - for

example in the opening dance. Meanwhile, the adopted *Banyumasan* jathilan movement focuses on the strength of the footwork.

3.2. Pattern of *Kuda kepeng* Performance at Wahyu Budoyo Studio

Before performing the performance, the handlers and dancers perform a ritual of praying together and burning incense. This is intended to ask for smoothness and safety during the performance from God Almighty and the ancestors. This activity contains the meaning of always remembering and asking for protection from God and is included in religious values. The sequence of the *Sanggar Wahyu Budoyo Kuda kepeng* performance consists of an opening, main performance and closing. The first is the opening part, at this time the dancers are ready next to the stage or in the performance arena. The musicians started playing the opening music to attract the audience's attention and signal that the performance was about to start. After the audience began to gather, the dancers began to dance the opening dance, which is always danced in every performance. The opening dance is danced by male and female dancers together, the duration of the dance is 5 minutes accompanied by the opening music of *Sanggar Wahyu Budoyo*. The movements that are danced are basic movements which are classified as pure movements using horse properties and whips, the movements are limited to moving the body while holding the horse property in the left hand and the whip in the right hand. The movement tempo is slow following the tempo of the accompanying music. The core part of *Sanggar Wahyu Budoyo's Kuda kepeng* dance performance is a women's dance performance without trance accompanied by the song Samiran or Jaran Teji first, then followed by a men's dance performance accompanied by the song Sluku-sluku Bathok and closing with a trance. The tempo of the main dance movements is faster than the tempo of the opening dance. The core movement displays meaningful movements unlike the movements in the opening dance.

The last part is the closing part, which usually closes with the dancers' trance. So the movements presented are immune actions such as dancers being slashed using whips, the action of eating broken glass and light bulbs, then there is also an attraction of opening coconut shells using teeth. The audience are residents who live around the performance venue. Spectators watch the performance by sitting or standing around the performance arena, as well as at the *Sanggar Wahyu Budoyo Kuda kepeng* dance performance, the audience surrounds the performance arena.

3.3. Components of the *Kuda kepeng* Show at Wahyu Budoyo Studio

The discussion of the form of the *Kuda kepeng* performance in this research refers to the theory of form according to (Maryono, 2015) in the book *Dance Analysis* which is supported by the theory of performance form belonging to (Soedarsono, 1999), which explains that the form of dance generally consists of components which can be divided into two, namely the verbal component in the form of linguistic elements such as lyrics in dance accompaniment songs, and the non-verbal component in the form of non-linguistic elements such as themes, movements, dancers, facial expressions, make-up, clothing, accompaniment, stage, props and lighting. The following is a description of the components of the *Kuda kepeng* performance form *Sanggar Wahyu Budoyo*.

1) Theme

In traditional palace dances in the form of solo dances, couple dances, or group dances, the most dominant themes used are themes of romance, soldiering, and types of animals. Meanwhile, traditional folk dances feature many soldier themes (*Maryono, 2015*). The theme in dance is a meaning that will later be expressed through the character's problems which are supported by the role in a performance. The theme of the *Kuda kepang* dance at *Sanggar Wahyu Budoyo* is soldiering, which uses as a reference the story of horse troops who are training and preparing to fight against the enemy. The meaning of the idea of the story is poured into the movements danced by dancers who already understand the meaning behind each movement so that they dance with the same feeling and form (Interview: Bidin as choreographer of the *Kuda kepang* dance at *Sanggar Wahyu Budoyo*, 15 September 2022). Judging from the meaning of the theme of the *Kuda kepang* dance, the author analyzes that the value contained in this theme is the value of heroism.

2) Motion

The movement form of the Wahyu Budoyo *Kuda kepang* Dance is more towards East Javanese and Banyumasan movements which can be seen from the broken hand movements, sharp eyes, firm movements, and when stepping with strong feet. This can be seen in the various movements of *Trecek*, *Junjungan*, Kick (*Tendangan*), *Onclangan*, and *Gebesan*. When they perform these movements, their eyes are sharp, their hand movements are broken, and their foot movements are strong. There are two types of movement forms for the *Kuda kepang* Dance at *Sanggar Wahyu Budoyo*, namely the dance movements for male *Kuda kepang* dancers and female dancers, which of course have different forms of movement.

The *Kuda kepang* dance at *Sanggar Wahyu Budoyo* is a dance that is structured with clear movements, counts and floor patterns. *Sanggar Wahyu Budoyo's Kuda kepang* dance has a different duration between the men's dance and the women's dance. The duration of the men's *Kuda kepang* dance lasts 12 minutes, and the women's dance lasts 9 minutes. In the performance, male dancers are also given electric shocks/*janturan* where the handler puts spirits in the form of monkeys and lions into the dancer's body (trance) which is unique to each Wahyu Budoyo *Kuda kepang* performance. Men's and women's dance movements are made differently because they take into account the dancer's energy, the dancer's body shape and the duration of the dance (Interview: Mr. Bidin, 15 September 2022).

In its performance, the *Kuda kepang* at *Sanggar Wahyu Budoyo* pays attention to space, time, and energy. The space for movement is related to the size of the performance venue, usually, the width of the pattern used depends on the performance venue. Then time is related to the count of each movement of the *Kuda kepang* Dance, the count in the *Kuda kepang* Dance *Sanggar Wahyu Budoyo* is based on the beat of the *balungan* and the end of every four gongs. As for the energy used in relation to the movements being danced, the dancers have used as much energy as possible because the *Kuda kepang* Dance movements at *Sanggar Wahyu Budoyo* are classified as gallantry movements.

The uniqueness of Wahyu Budoyo's *Kuda kepang* Dance movements are the *gejekan* movements, *jebes jaran* movements and *laku telu* movements, (Interview: Mr. Bidin, 15 September 2022). Dance movements are divided into two, namely:

1) Presentative movements or pure movements, namely movements that function as expression needs, pure movements have forms that visually appear to have more symbols, this is what makes dances with presentative movements difficult for the audience to grasp. Examples of dances that use presentational movements are traditional dances originating from the palace such as the Bedhaya and Srimpi dances whose movements are dominated by presentational movements.

2) Representative movements or meaningful movements are movements that result from imitation of something, the type of representative movement is a type of movement that visually looks more meaningful, this is what makes dance with representative movements more acceptable or understood by the audience. Examples of dances that use representative movements are traditional folkdance forms such as the *Kuda kepeng* dance, which is characterized by movements dominated by presentational movements with themes of animals or fauna, romance and soldiering (Maryono, 2015).

The dance movements in the *Kuda kepeng* dance at *Sanggar Wahyu Budoyo* are representative movements or meaningful movements, which means that the *Kuda kepeng* dance movements at *Sanggar Wahyu Budoyo* imitate or imitate an activity as previously described, namely that traditional folk dance more often uses representative movements with fauna or animal themes, romance, and soldiering. Examples of representative movements are the Gebesan movement which imitates a horse drinking, the Gejekan movement which symbolizes harmony between interacting communities. Meanwhile, an example of presentative movement or pure movement is seen in connecting movements in the form of walking movements while moving the horse's properties.

3) Dancers

Dancers are the performers of a dance where the presence of the dancer in a dance performance is the main part, namely as a source of soul expression and at the same time acting as a medium for channeling or conveying the message that the choreographer wants to convey through the dancer (Badaruddin, 2023). For this reason, a dancer must have physical abilities that are in good health, both physically and spiritually so that the expression system functions optimally. A healthy and fresh physical condition also influences flexibility, balance, skill, speed, precision of movement and rhythm that function expressively. The quality of a dancer can be achieved if the dancer is able to appreciate and express according to his role in totality (Maryono, 2015).

Sanggar Wahyu Budoyo's *Kuda kepeng* dancers have now entered their third generation, which involves teenage dancers who actively participate in training every week. Sanggar Wahyu Budoyo's *Kuda kepeng* performance involves male and female dancers, of different ages. The age of male dancers ranges from 19 years-25 years, while female dancers range from 15 years-20 years. In this third generation, the number of dancers is 13, including freelance dancers or dancers who are not members of Sanggar Wahyu Budoyo, who are needed or collaborate as needed, but the 2 female dancers are now less active in training and performing because they are married. There are no special requirements to become *Kuda kepeng* dancers at Sanggar Wahyu Budoyo, what is certain is that they really want to be dancers and want to practice together in order to continue

preserving *Kuda kepang* at *Sanggar Wahyu Budoyo* (Interview: Mr. Bidin, 17 September 2022).

When viewed in terms of the dancers' ability to dance or imitate the horse braid dance movements that have been taught by the choreographer, the male dancers have carried out each movement to the maximum. The shape of the body in each movement is clearly visible, such as the climb and when *mendak*, the movement of his hands, and the movement of his head. This is different from the female dancers, where still seem shy when dancing, it can be seen from the body shape of each dancer when dancing that it is not optimal, such as the *mendak* and hand movements when holding props that are not yet stable. There are no special provisions or conditions to become dancers at *Sanggar Wahyu Budoyo*, the most important thing is that they want to seriously practice and preserve regional arts.

4) Floor pattern

The floor pattern is an imaginary line that can be seen through the dancer's sense of sensitivity which is formed from the dancer's body movements across the floor (Maryono, 2010). The floor patterns formed in a dance performance consist of two types, namely 1) symmetrical or balanced and 2) asymmetrical or unbalanced. Symmetrical and asymmetrical floor patterns are floor patterns that are influenced by the number of dancers and the shape of the lines drawn by the dancers. The position of the floor pattern can be strong or weak depending on the form of the dancer's movement. Traditional folkdance types mostly use straight line patterns which function to show togetherness, a sense of solidarity and enthusiasm (Maryono, 2015).

5) Facial expressions

The expression or pattern of a dancer's face is a change in visual condition that can be seen on the dancer's face. The dancer's facial expressions can be used as a tool to gain understanding and description of a person's situation or condition (Maryono, 2010). In dance performances, the dancer's facial expressions influence and can build the atmosphere of the scene along with the movements of the body, hands, feet and head. The dancer's facial expressions also function as body movement expressions in expressing the emotions of the dancer's role (Maryono, 2015).

In traditional folkdance performances, dancers usually pay less attention to facial expressions when they are focused on dancing the dance, but the benchmark for facial expressions when dancing folk traditional dances is that they are adjusted to the theme and movements being danced. The expression of the *Kuda kepang* Dance dancers at *Sanggar Wahyu Budoyo* when dancing the *Kuda kepang* Dance is a smile at the beginning of the movement but there are times when they are calm or without expression (Interview: Mr Bidin, 15 September 2022).



Figure 1. Dancer's Facial Expressions Before Trance

The expression of the *Kuda kepang* Dance dancers at *Sanggar Wahyu Budoyo* when dancing the *Kuda kepang* Dance is a smile at the beginning of the movement but there are times when they are calm or without expression. The facial expressions of the male dancers at *Kuda kepang Sanggar Wahyu Budoyo* when dancing look like in the picture, namely standard, but there are times when they smile and the female dancers' facial expressions are smiling from the start of the dance to the end. However, during a trance they cannot control their facial expressions because they are not conscious of making these movements.



Figure 2. Dancer's Facial Expression when Performing Trance

6) Makeup

Make-up can be classified into three types, namely: 1) formal make-up; which is make-up for attending events or for public purposes for attending receptions or official or non-service meetings, 2) informal make-up; is makeup that visually looks simple and unobtrusive; 3) role makeup; a form of make-up used to present a performance as required by a role (Maryono, 2010). The basic principle in making up for performing arts is that it functions as a personal facial character changer with cosmetic tools that suit the

figure or character of the role so that it is more expressive, each dancer tries to display the face according to the expression of the character being played (Maryono, 2015).

The makeup of the *Kuda kepang* dancers at *Sanggar Wahyu Budoyo* is very influential when performing. The purpose of make-up is to depict the dancer's character so that the audience can understand the character being played. The make-up used by the *Kuda kepang* dancers at *Sanggar Wahyu Budoyo* is dashing make-up. The dashing make-up shows the shape of a male dancer's face with thick eyebrows, sometimes the *Kuda kepang Sanggar Wahyu Budoyo* dancers add a mustache and a mustache to the make-up they use. The make-up used by female *Kuda kepang* dancers is corrective make-up which displays or emphasizes the dancer's facial lines. The makeup of *Kuda kepang* dancers really influences the performance time, because if the performance is performed at night then the makeup used is sharper and thicker, but if the performance is performed during the day then the makeup used is more natural or not too thick (Interview: Mr. Bidin and Mas Dodo, 3 September 2022).



Figure 3a. Men's Dancer Makeup



Figure 3b. Women Dancer Makeup

The make-up between male dancers has differences because they each apply make-up, each of which has its own make-up style. Make up the female dancer's face using corrective make-up or beauty make-up. Corrective make-up used by female dancers is used to change parts of the face with make-up to make it look more perfect.

7) Clothing

The form of clothing used by dancers can direct the audience to understand the role played by the dancer. Apart from that, the form of clothing worn by dancers has colors that are meaningful as symbols in dance performances (Azman, Badaruddin et al, 2023; Maryono, 2015). The *Kuda kepang* Dancers at *Sanggar Wahyu Budoyo* wear trousers, clothes, headbands, lace necklaces, fingers that are fastened using *stagen*, and *sampur*. But it's not uncommon for dancers to only wear *Sanggar Wahyu Budoyo* t-shirts, pants, trousers, *sampur*, and headbands, usually, these outfits depend on the venue where they are going to perform. The *Kuda kepang* dancers at *Sanggar Wahyu Budoyo* usually wear clothes or costumes for their own performances by helping each other (Interview: Mr. Bidin, 3 September 2022).



Figure 4a. Men's Dancer Clothing



Figure 4b. Princess Dancer Clothing

The choice of clothing worn by the dancers must also be determined by the color and model of the clothing. The book *Children's Choreography* explains the considerations for choosing clothing and colors for dance clothing. "In general, a choreographer needs equipment in each performance to support the character's characteristics. Regarding clothing in dance, it is a supporter of the dance performance and does not interfere with the dancer when expressing his dance movements. Apart from that, the choice of color in a dancer's clothing is determined by the dance theme, characteristics, characterization, and psychological effects. Clothing colors such as red give an attractive impression, black gives the impression of wisdom, blue gives the impression of serenity, white gives the impression of holiness or purity, and yellow gives the impression of cheerfulness or joy (Hidajat, 2004)."

8) Music/Accompaniment

In dance performances, music is an element that cannot be separated because the presence of music really determines the success of a dance performance as accompaniment. The presence of music contributes to the strength of feeling which blends with the dance expression to form an aesthetic artistic expression. Music in dance functions as a dance illustration or depiction of the atmosphere that is happening which leads dancers to express themselves (Maryono, 2015). According to (Soedarsono, 2000) Music dance is not just an accompaniment, but a dance partner that should not be abandoned. The accompaniment used to accompany the *Kuda kepang* Dance at *Sanggar Wahyu Budoyo* is the songs *Sluku-Sluku Bathok* and *Samiran* (Interview: Mr. Bunut, 3 September 2022).

9) Stage

The stage is a place that functions as a presentation of a dance performance. The type of stage used as a place for dance presentations consists of an open stage and a closed stage. The stage used in folk dance usually uses an open stage such as a yard, field, or street (Maryono, 2015). Sanggar Wahyu Budoyo's *Kuda kepang* Dance performance does not use a stage-like dance performances in general. The performance of the *Kuda kepang* Dance at Sanggar Wahyu Budoyo uses an open stage as in figure 5a, which is staged in a field or open area and figure 5b is staged in the yard of Sohibul Jahad's house, where the road is the access in and out of the residential alley. The stage needed is usually only for gamelan, it is not very large because it is only for gamelan and musicians.



Figure 5a. Side view of the performance stage



Figure 5b. Performance stage front view

10) Property

Props are tools or items used as equipment in dance. Props are used according to needs and are not mandatory in dance performances. The presence of props in dance acts as a means of expression and a symbolic means so that the audience can easily grasp the message the choreographer wants to convey. The forms of property in dance that function as symbolic means of dance are properties that have meaning and are related to the role of dance (Maryono, 2015). The form of property used by Sanggar Wahyu Budoyo is classified as mimetic property, which means the form of objects or dance equipment designed based on imitation results of certain objects. Examples include the *Kuda kepang* property and several types of masks (Hidajat, 2004).

The property of the horse in the horse braid dance at Sanggar Wahyu Budoyo is a symbolic means of showing that the dancer is dancing a dance that represents the movements of horsemen. The horses at Sanggar Wahyu Budoyo are the same as horses in other places, made from woven bamboo and colored, with hair on the head and tail. The horses at Sanggar Wahyu Budoyo are colored black, red and white.



Figure 6a. *Kuda kepang Dance Properties*



Figure 6b. *Show Lighting*

11) Lighting

A good lighting system in a dance performance contributes to the dancer's performance even though the dancer does not make any changes or change places (Maryono, 2015). According to (Hidajat, 2004) There are two types of lighting in performances, namely: 1) as stage lighting; which only emphasizes the lighting aspect or only makes the dancers clearly visible when performing, and 2) forming the atmosphere of the performance; placing more emphasis on the presentation of movements or the atmosphere of the dance performance, for example in a happy atmosphere using warm colored lights such as yellow or yellowish red, or when the atmosphere is sad using cold colored lights such as green.

In the *Kuda kepang* show at Sanggar Wahyu Budoyo, the lighting comes from sunlight when performing during the day or evening, but at night the lighting comes from single-colored lamps that emit bright white light. The type of lighting used in the *Sanggar Wahyu Budoyo Kuda kepang* show at night is stage lighting so that the stage used for the performance is not dark. The use of only one color of light is intended so that the audience focuses on the dancers' dance movements. Apart from that, Sanggar Wahyu Budoyo's *Kuda kepang* dance performance is staged in an open stage area that does not require multi-colored lighting.

4. CONCLUSION

Sanggar Wahyu Budoyo's *Kuda kepang* dance performance is classified as a type of traditional folk dance, which has the form of an opening, main performance, and closing dance performance. Apart from that, this form of dance performance consists of verbal elements, namely song lyrics, and non-verbal elements, namely theme, movement, dancers, floor patterns, expressions, make-up, clothing, accompaniment, stage, props, and lighting that support the *Kuda kepang* dance performance.

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